was, too, an artistic display of the highest character, elevating in the vast audience their art instinct—as well as purifying any developed art in the possession of individuals,

" I saw the Kean revivals of 1855-57, and I suppose * The Winter's Tale ' was the best of the lot. But it did not approach last night. . . .

" I was impressed more strongly than ever with the fact that the plays of Shakespeare were meant to be *acted.* The man who thinks that he can know Shakespeare by reading him is a shallow ass. The best critic and scholar would have been carried out of himself last night into the poet's heart, his mind-spirit . . . The Terry was glorious. . , . The scenes in which she appeared—and she was in eignt out of the sixteen—reminded me of nothing but the blessed sun that not only beautifies but creates. But she never acts so well as when I am there to see ! That is a real lover's sentiment, and all lovers are vain men.

" Terriss has ' corne on ' wonderfully, and Ms Don Pedro is princely and manful.

" I have thus set down, my dear Irving, one or two things merely to show that my gratitude to you is not that of a blind gratified idiot, but of one whose intimate personal knowledge of the English stage entitles him to say what he owes to you.

"I am

" Affectionately yours,

"A. J. DOT-FIELD."

In 1891, when **we** revived " Much Ado,** Henry's Benedick was far rnore brilliant than it was at first, In rny diary, January 5,1891,1 wrote :

"Revival of '3£uch Ado about Nothing/ Went most brilliantly. Henry has vastly improved upon his *old* rendering of Benedick. Acts larger now—not so fmirlring.' His model (of manner) is the JDuke of Sutherland, VKRY good. I did

some parts better, I think—made Beatrice a nobler woman. Yet I failed to please myself in the Cathedral Scene.

Two days later.—" **Played the Church Scene all light at last. More of a Mu*. The little scene in the garden, too, I**